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AMERICAN SQUARES

A MAGAZINE DEDICATED TO AMERICAN FOLK DANCING



Volume 5

Number 1

September, 1949

Singing Calls?

I got a letter from out West the other day: "Why do these callers who can't sing, think they can do singing calls?"

That's a good question. Incidentally, there is a difference between singing a dance and calling one. Listen to Phil Green on Franwil and then Lee Bedford, Jr., on Imperial if you want to hear it.

Several issues ago I spent a good deal of valuable space saying that we are calling for the dancers. If the fun that a dancer gets out of doing a singing call overbalances the suffering inflicted upon him when the caller misses the pitch, the caller is on the right track in doing singing calls.

We can't all have voices like Paul Hunt and it takes a good many more important qualities than a good ear and voice to make a good caller. My father would turn over in his grave if he knew people paid to hear me sing, but Hot Time in the Old Town is so much fun people don't worry about the fact that I often miss the notes.

Admittedly those callers who can't sing should favor the patter dances. Contrariwise, those with good voices should use them so we can enjoy the full round flavor of a good voice used to it's full extent, rather than the clipped syllables of the patter. But there are many singing quadrilles that we like to do, that we'd seldom have a chance to do if only good singers were allowed to call them. It's a matter of degree.

Some callers I have heard, I swear, should not be allowed back of a mike for any call. Their voices were as pleasing as a macaw's. But they too had their following of dancers who swore by them. Should we deny the dancers their fun because the caller's can't sing?

CHARLEY THOMAS

AMERICAN SQUARES

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EDITOR: Charley Thomas, 121 Delaware Street, Woodbury, N. J.

ART EDITOR: Virginia Wallace, 702 Pampa Street, Pasadena, Texas.

ASSOCIATE EDITORS: Virginia Anderson, 1127 No. Vista St., Hollywood 46, Calif.; Jimmy Clossin, 2930 Van Buren, El Paso, Texas; Fred and Mary Collette, 1268 University Drive, N.F., Atlanta 6, Georgia; Mark Dannis, R. D. 7, Box 668, Akron 3, Ohio; A. W. (Gus) Empie, 300 Coston St., Boise, Idaho; C. D. Foster, Box 540, Denver, Colo.; Deke Fowler, 107 Ivy St., New Haven, Conn.; Lou Harrington, 1131 Harlem Blvd., Rockford, Ill.; Paul Hunt, 136 Emery St., Hempstead, N. Y.; J. B. Hurst, Enid, Oklahoma; J. C. Moore, 705 So. Oakland Blvd., Ft. Worth 3, Texas; Elsie Morris, Town House, 117 Tacoma Ave., Tacoma, Wash.; Ralph Page, 182 Pearl St., Keene, New Hampshire; Ralph A. Piper, Dept. of Physical Education University of Minnesota, Minneapolis, Minn.; Carl E. Schmitz, 1517 E. Almeria Ave., Phoenix, Arizona.

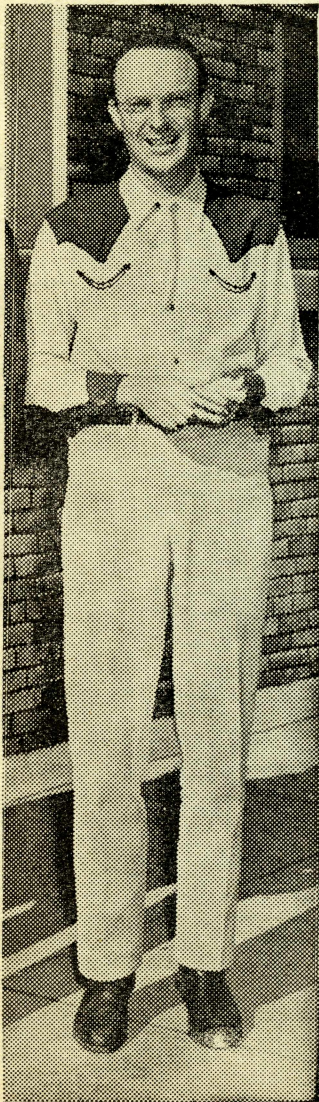
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Meet Jere Long from the Boise Valley

By GUS EMPIE

Jere Long typifies what square dancers expect to see and hear when they dance Western Cowboy Dances. He possesses an unerring sense of rhythm which he often expresses in his instructions without the aid of the music. His clarity and command are invariably perfect.

Jere is a native of Twin Falls, Idaho. He spent 17 years in Phoenix, Arizona; 10 years of which he devoted to instructing and calling Western Cowboy Dances. He was instrumental while there in assisting in teaching square dance callers and Phoenix now has many fine amateur as well as professional callers.



Jere brought this same philosophy of promoting a feeling of cooperativeness and good-fellowship among amateur callers to the Boise Valley when he returned to Idaho about three years ago. He has devoted much of his time since then to teaching dancers and callers and is recognized as the best caller in the Boise Valley.

In addition to teaching and calling Jere has originated several dances which are now popular in the West and are becoming better known elsewhere. The one reprinted here is the Spinning Wheel. We hope you'll like it.

Square dancers back East will have the opportunity to hear Jere call when he visits Atlantic City and other Eastern points this September. Let's be prepared to give him a big welcome!

*From **West Texas Square Dances** by Jimmie Clossin. \$1.50, we stock it.

*First two couples balance and then you swing
Now lead right out to the right of the ring.
Circle half and don't you blunder
The Inside arch and outside under.
Right and left through and then turn back
Now chain the ladies in the center of the floor
Then turn and chain with the outside four
Turn your new lady and all promenade
Now promenade single file
Lady in the lead Indian style
You make a wheel and spin it awhile
It's a spinnig wheel, so roll it along
But turn right back, you're goin' wrong.
Gents reach back with your left arm
Tie 'em up like a ball of yarn
Now a do si do will do no harm
Spin that silk, spin that cotton
One more change and on you're trottin'
Now promenade around the room
Promenade like a bride and groom.*

Head couples lead right, circle half. The two inside couples raise their arms. Head couples duck under to meet in the center of the square. They do a half right and left and a half lady's chain. With the new ladies they half chain with the side couple next to them. All swing to the gentlemen's place. Promenade in single file counterclockwise. Gents raise left hands and star by the left ladies place their left hands on the arms of the gents ahead of them. Reverse. Gents' left hands to partners, pull 'em through for a Texas doseycdoe.

At the University of Massachusetts

The University of Massachusetts Festival brought out 2800 paid admissions. Various estimates of Annie Oakleys and gate-crashers lifted the attendance to 4000. The athletic field held them all and ten callers sang and chanted for their enjoyment.

The most astonishing was Jimmie McGowan. He did not teach his dance but the crowd followed his call without difficulty.

**First couple to the right, circle four hands around
Ladies chain with the other 'cross the floor. And you
chain 'em right back in the same old track
And you swing with her five minutes more.**

to the first half of tune of **Five Minutes More.**

At ten years of age he showed less stage fright and more aplomb than some of his elders.

Bob Brundage, of the famous Brundage family, gratified me by ending my quest, announced in the June issue, for a square dance to **I Like Mountain Music.** Sing it:

Four gents promenade the outside, way around the outside
Promenade the outside back to place
Swing there with your partner, swing a little harder
Swing her round and round with lots of grace
Then it's do-si-do your corner and do-si-do your own*
Swing your corner lady and promenade her home.
Promenade that corner all around the circle
Promenade that gal all dressed in lace.

Among the others who helped provide the entertainment were Charlie Baldwin, Charlie Bardwell, Jim Willis and the Buck and Doe Club of Pittsfield; Paul Channell, Doris Raymond, Lawrence Loy, the Satucket Barn Dancers; Bob Treyz, Bob Marsh and Yours Truly.

One of the things that interests me was that the refreshment stands sold subscriptions to AMERICAN SQUARES as well as hot dogs and pop. I came away with twenty-one subscriptions.

* The asterick indicated that he substituted allemande lefts and allemande rights at will. And, of course, he called it four times.

FOLK DANCE FEDERATION OF CALIFORNIA

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From a Caller's Scrapbook

By Ralph Page

Beginning with our earliest settlers, square dancing has been a favorite form of recreation in the Monadnock region. It is known as a hot bed of square dancing. There are thirty-eight towns in the region and in over half of them there are regularly scheduled square dances summer and winter, spring and fall. Not a bad average; in fact, it is an excellent average.

What are the reasons for this? Why it is that square dancers all over the country think enviously of this region? There are several reasons and to arrive at any kind of an understanding of the phenomena one must go back to our pioneer days and start at the beginning.

Our early settlers were largely of English, Scotch or Irish origin. Now the latter two races are known the world over for their love of dancing. Few people realize, however, that at the time of the settlement of America the English were known as the "dancing English." Dancing in England probably reached its zenith at the time of Queen Elizabeth who commissioned John Playford to collect all the dances of the country. He did such an excellent job that he was knighted.

People who like to dance take that love with them wherever they go. It is little to be wondered at then, that our ancestors brought to this new land a liking for dancing. It would have been strange if they had not done so.

We were formerly more self sufficient than we are today. The first settlers had to amuse themselves. They did so more often than not by dancing, for every community had several fiddlers and occasionally a piper who could play the old tunes.

The turn of the century following the Revolutionary War saw three big holidays every year. They were Muster Day, Fourth of July and Thanksgiving Day. None of these holidays was considered complete unless it ended with a dance in the town hall. These dances began late in the afternoon and continued all night with time out for supper about 11:30. There were few couple dances during this period and the quadrille as known today had yet to be originated. So the dances were almost all country dances, or contra dances as they soon came to be called.

We retain this fondness for contras even today and I believe it is because of our racial heritage. So many of our early families were of Irish or Scottish descent and both races are extremely clannish and cling to the old traditional customs. Because of this stubborn holding on to old ways, the region is unique in that it is the only section of the country where one may find this form of dancing done with an ease and naturalness of manner. Folk dance teachers from all over the United States are now coming to the region to learn our contra dances so that they may teach them to their own groups. Most towns had a dancing school at least one night a week. At these schools, or "dance academies," the young people were taught not only the figures of the dances but also the manners and decorum as well. Many of the dancing masters would have a circuit and each night of the week would find them in a different town. The classes usually lasted about two hours and were followed by general dancing for anyone who cared to attend. They brought a fiddler along with them who furnished the music for the class and depended on local talent to complete an orchestra for the general dancing.

During our early years, everybody danced, even the minister, who found his place in the community via an Ordination Ball rather than by any such dour celebrations as are held today. As a minister, he was judged less by his sermons than by his ability to hold his Old Medford and handle a difficult figure.

Throughout the region, tavern vied with tavern for the dancers' favor; some going so far as to provide carriages for the most distinguished guests. These parties were called **assemblies** and were conducted by two floor managers. Imagine them, if you can, in powdered wigs and bright apparel, hat under arm, meeting each lady at the door and sweeping her on to the dance floor. Leading out the eldest lady present, or a bride if there was one there, these gaudy gallivanters would start off the evening's festivities with a Grand March. About ten o'clock lunch was served: cold meat sandwiches, sangeree, lemonade and hot

chocolate. If it was a holiday, or some other special occasion, lunch would be postponed until eleven thirty when the doors opened wide to the dining hall and the dancers sat down to a feast of turkey, venison or oysters. At a quarter past twelve the dance would begin again and continue until dawn.

(To be continued)

Letters

Dear Mr. Thomas:

I was quite interested in your ratings of the Delk records. I've been to quite a few dances in New Mexico and El Paso where Delk played. Delk's Berlin Polka is quite a favorite tune out there, since it fits the dance by the same name.

Although the Berlin Polka is mentioned as early as 1898 in dance books, as far as I can learn, it seems to have been confined largely to Southwestern New Mexico (where Delk lives) until recently. Herb Greggerson taught it to his 1948 class at Ruidoso, and many were from widely separated places in the U. S. and had never seen it before. Delk's is the first recording of any music that fits this dance the way it is done out there.

Although Brass may be the accepted instruments for Polkas in the best Eastern style and there may be more of the Eastern sort of dancing and tradition in this country, what they do and the way they do it in the Southwest is also a tradition, and quite a remarkable one, too.

So, let's let them dance the Berlin Polka to fiddle music, as they've done so long.

Respectfully yours,

R. P. Christeson, Lincoln, Nebraska.

Dear Sirs:

Today I got a postcard—please tell us what is wrong with American Squares that caused you to fail to re-subscribe, it said. Here goes:

I subscribed to American Squares when it and I were both embryos in the square dance field. I knew a little about square dancing and had been asked to fill up 30 to 45 minutes of a church party or some other type of gathering by teaching some squares. It was quite a job. Rarely could I find a pianist who could play anything more than "Rock of Ages," so I resorted to records and an improvised player that looked it. If the group had fun, they made more noise than I did and then they couldn't hear the calls. I always ended up the evening so hoarse I sounded like a baracuda. Then one day a church group who had been meeting regularly found themselves without a caller on the day of their scheduled dance. Would I fill in? I decided to buy a PA system and take a fling at calling for pay. I got a 30 watt (Bogan Portable) job and did fine.

What I needed was patter. I had heard Shaw, Chase, Page, and others, but whereas I marveled at their smooth linguistic output at the time, there wasn't too much that I could remember a week later. I hoped to get the patter I sought in your magazine. Also, I hoped for new (to me) square dances that I could introduce to bolster my rather limited working library.

Gripe No. 2. The prevalence of atrocious rhymes.

round and down don't rhyme
world and girl don't rhyme
six and fixed likewise
own and home also

Swing your honey round and round
Keep on swingin, don't fall down
Then promenade around the world
Side by side with your own little girl.
Circle 6 'til you get fixed
Meet your own and promenade home.

(The above I have just made up. No doubt some of these particular rhymes are not to be found in A. S. but dozens of others just as bad or worse are there).

But what can A. S. do when the callers insist on using and inventing non-rhyming rhymes: e.g. "gents to the center with a right hand cross, back with the left and don't get lost," is as old as the hills and can never be changed. The only hope is to keep the dances pure, if possible. And what can you do if a contributor submits a dance that's good but misses perfection in the rhyme department? Junk it? Naw, you print it like anyone else would. Instead of griping by letter as I am doing, I should be writing an article expressing my viewpoint.

(Continued on Page 9)

Records

CHARLEY THOMAS

Key: TR 50, acceptable; TR 80, recommended;

TR 100 perfect



Have your records warped during the summer heat? Place them in a flat-bottomed dish pan, cover them with water and place them on a fire. Heat until the record gets warm enough to bend easily. The water should still be cool enough to get your hands in. Remove the record and place it on a flat surface with a book or other flat weight upon it.

I have talked with several record manufacturers lately about square dance tunes and our conversation turned to introductions. A ten-inch record, and often even a twelve-inch record is not long enough to play for a complete dance. The arm must be set back and it will pick up any introduction on the record. How long should such an introduction be?

I favor no introduction at all. Instead, on the first four measures I call, "Honor your partners; Honor your corners." We, the dancers and I, pick up the tempo, so necessary to dance and call properly during those four measures. For the next four measures, we circle left; circle right for the next four and swing for four. That makes up sixteen measures, a standard phase of music. Introductions get in the way when you put the arm back.

FOLKRAFT 10. Square Dances as called by Al Brundage's Country Barn. Al Brundage and the Pioneers. Three 10-inch records. The orchestra isn't up to Pete Seger's who furnished the music for the first album. Perhaps that's why Al doesn't show the enthusiasm of that album. Syncopation is nice to listen to; hard to call to; not too easy to dance to. Balance good. Recording fair. **1053 Uptown and Downtown.** Better than Durlacher on Sonora. Metronome 126. **TR74. Red River Valley.** Not up to Lee Bedford on Imperial. More syncopation. Metronome 120. **TR 65. 1054 Out to the Right with a Right Hand Cross.** Metronome 120 **TR73. Shoot that Lady through to Me.** Metronome 122 **TR76. 1055 Elbow Swing with the Opposite Two.** Metronome 121 **TR85. Right and Left Through.** Metronome 116 **TR75.**

FRANWIL 1A. Square Dances, Phil Green Calling. Three 10-inch Records. Instructions. Phil sings, not calls. There's a difference even for a singing caller. The drums strike a peculiar note, but carry the beat well. Orchestra is too loud. Playing good. Slight syncopation. **Spanish Cavalier.** Metronome 114. **TR72. Roll Along Covered Wagon.** Fine square dance rhythm. Metronome **TR 82. McNamara's Band.** Metronome 119 **TR 80. Listen to the Mocking Bird.** Metronome 118 **TR80. Captain Jinks.** Metronome 121 **TR77. Sioux City Sue.** This is still not a square dance rhythm. Note the Metronome count. Metronome 108. **TR72.** This album is one that rates higher when taken apart than as a whole. I recommend some records but would not recommend the album mostly because he sings instead of calling.

HARDMAN Western Square Dance Album. Lem Noah and Phil Smith playing and Everett Wolfe calling. Three 10-inch records. Three sides with calls, three without. Instructions. Caller's voice is not pleasing and shows no enthusiasm. Rhythm fine. Balance fine. Timing fine. Wish there were more instruments in the orchestra. Recording good. **8001 Arkansas Traveler.** (With calls). Metronome 137 **TR75. Done Gone.** (Without calls). Metronome 142. **TR77. 8002 Spinning Wheel.** (With calls.) This is not the complete dance. Metronome 138. **TR74. Bull Moose.** (Without calls.) Metronome 142 **TR78. 8003 Elbow Hook.** (With calls). Metronome 137. **TR79. Wake Up Susan.** (Without calls). Metronome 142. **TR76.** This album rates over the individual records on choosing advanced dances, and tunes not often recorded and fine playing of the two instruments used. We stock this album.

IMPERIAL ALBUM 27. Square Dances with calls. Bill Mooney and his Cactus Twisters. Four 10-inch records. Instructions. Bill Mooney can sing and croon, but his calling voice is too high, unenthusiastic and uninteresting. Playing fair. Choice of instruments could have been better. Balance good. Recording fine. 1113 **Little Brown Jug.** Metronome 116. TR65. **Hey Diddle Diddle the Cat and the Fiddle.** Timing poor. Metronome 136. TR70. 1114 **Flower Girl Waltz.** Metronome 150. TR85. **Roll the Barrel.** Metronome 138. TR71. 1115 **My Gal Sal.** Another tune that is not a square dance tune. The calls are crooned! Metronome 114. TR35. **The "H."** Metronome 134. TR74. 1116 **El Rancho Grande.** Nobody can say that Bill Mooney is afraid to try something new. Here's a square dance crooned complete with accent to a Mexican time and tempo! Wish his experiments came out better. Metronome 134. TR55. **Spinning Wheel.** Metronome 140. TR72.

IMPERIAL ALBUM 28. Square Dances with Calls. Mel Day and the Melody Tune Toppers. Four 10-inch records. Good try but nothing remarkable. The caller is enthusiastic but he misses somewhere. Orchestra good. Balance, fine. Recording, fine. I object to naming the records for the tune rather than the dance even if the dance is in small type underneath. These dances are for advanced intermediates. 1118 **Life on the Ocean Wave.** Not Phil Conklin's dance. Metronome 134. TR75. **Tempest.** Metronome 134. TR75. 1119 **Drunken Sailor.** Metronome 134. TR75. **Devils Dream.** Metronome 134. TR75. 1120 **Smash the Window.** The best Spinning Wheel of the lot. Metronome 131. TR75. **Saucer Eyes.** Metronome 140. TR75. 1121 **Pop Goes the Weasel.** Metronome 132. TR75. **Done Gone.** Metronome 132. TR75. Mel has tried hard. He has worked up a fine collection of patter. But there's something missing. It's the tonal quality of the voice that lifts the dancers into a good time. Perhaps he was nervous and tried too hard.

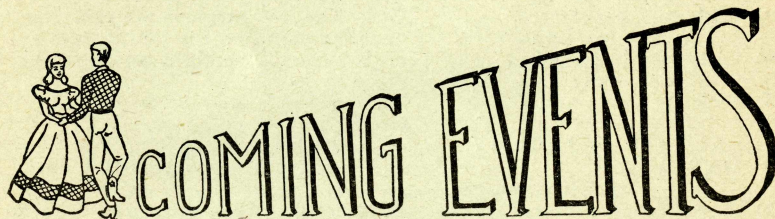
IMPERIAL ALBUM 29. American Folk Dances. Betty K and her Tip-o-Tex Boys. Four 10-inch records. No instructions. I wish there were. The fiddle is too high, almost to the point of scratching. However, it does not waver. 1117 **French Minuet.** $\frac{3}{4}$ Metronome 38; $\frac{4}{4}$ Metronome 98. TR80. **Patty Cake Polka.** It's Buffalo Gals in polka time with a clap. Metronome 134. TR85. 1122 **Oklahoma Mixer Starlight Schottische.** Good old Rustic Schottische again with variations. Metronome 116. TR88. **Jenny Lind's Favorite Polka.** Too slow. Metronome 134. TR73. 1123 **Skip Schottische.** Metronome 154. TR78. **Put Your Little Foot.** Repeats each section before going into the next. Metronome 46. TR67. 1124 **Nights of Gladness.** Metronome 62. TR74. **Alice Blue Gown.** Metronome 46. TR77. We stock this album at \$4.36 and the individual records at 89c.

MAC GREGOR 4. Square Dances. Fenton "Jonesy" Jones calling and apparently accompanying himself on the guitar. Four 10-inch vinylite records. Instructions. No orchestra—but it's good! Interesting where he patters instead of singing. Recording fine. 617 **Pistol Packing Mama.** Metronome 135. TR85. 618 **Comin' Round the Mountain.** Metronome 140. TR85. 619 **Marching thru Georgia.** Not the "Going the wrong way" figure. Metronome 140. TR85. 620 **Indian Style.** Metronome 128. TR78. 621 **The Pine Tree.** Metronome 140. TR85. 622 **Hot Time In the Old Town.** Metronome 131. TR85. 623 **Parle Vous.** Metronome 138. TR85. 624 **Pop Goes the Weasel.** Metronome 135. TR85. We stock this album.

MERCURY A38. Square Dances. The American Square Dance Orchestra. Calls by Manny. Three 10-inch records. Instructions. This is the same album previously published under the Keynote label. Quadrille style. Playing fair with banjo lead. Prompting good. Recording good. Balance fine. 1077 **Double Chassez.** Metronome 129. TR83. **Chicken Reel.** Beat gets a bit mixed up—possibly it's intentional syncopation. Metronome 180 (or 90) TR65. 1078 **Silent Couple.** Metronome 129. TR83. **Preakness Quadrille.** Metronome 127. TR83. 1079 **New Portland Fancy.** Metronome 120. TR83. **Square Dance Medley.** (White Cockade, Rakes of Mallow, Miss McLeod's Reel). The orchestra sounds like a lot of instruments just thrown together and all carrying the melody. Fine beat. Metronome 120. TR72.

PIKES PEAK ALBUM 1. Bar-Nothin' Squares. Tair's Orchestra and Bud Udick calling. Five 10-inch records. Instructions included. Recorded at a dance at the Broadmoor Hotel. The noise of dancing doesn't make the

records any clearer. Calling good. Music poor (sounds like an orchestra of banjo, guitar and tin cans.) Balance good. Recording good but clarity poor. **601 Side 1:** Take a Deep, Swap and Swing, Two Gents Elbow Swing, Duck for the Oyster. Metronome 137. TR73. **Side 10:** Caller started to say, "Swing" but said, "Promenade," instead. Duck and Dive. Metronome 132. TR71. **602 Side 2:** Side Bet and Four in Line. Metronome 146. TR72. **Side 9:** Four in Line and Divide the World. Metronome 135. TR72. **602 Side 3:** Shoot the Goose, Girl Behind, Swing at the Wall, Sashay Partners. Metronome 143. TR74. **Side 8:** Cut off 6, 4, 2. Metronome 138. TR73. **604 Side 4:** My Pretty Girl. Metronome 143. TR72. **Side 7:** Four Leaf Clover and Dosi Corners. Metronome 142. TR76. **605 Side 5:** Varsouviana. Metronome 50. TR77. **Side 6:** Cotton Eyed Joe. You can hear the dancers stomp. Metronome 144. TR57. And **Good Night Waltz.** Fiddle way up in the air but good playing. I'm sorry Bud had to sign off in the middle of it. Metronome 48. TR75. The sides of the records are arranged so that with a record changer you get a continuous dance. Side 1 has a dance; sides 2 and 3 are a dance with a break between the second and third couples and no introduction for Side 3. Side 4 is a dance and Side 5 is the couple dance break between the sets of squares.



COMING EVENTS

Send notices for November and early December before September 20th.

SEPTEMBER 5.—Gloucester County Fair, Paulsboro, N. J. "Deke" Fowler and Charley Thomas, Panky's Tune Twisters.

SEPTEMBER 7—Gloucester County Fair, Paulsboro, N. J. Chris Sanderson and Charley Thomas with the Pocopson Valley Boys furnishing the music.

SEPTEMBER 9—Gloucester County Fair, Paulsboro, N. J. Panky's Tune Twisters. Gloucester County night with Gloucester County callers and Charley Thomas, MC.

SEPTEMBER 13, 14, 16—Mineola Fair, Fair Grounds, Mineola, Long Island, N. Y., Paul Hunt and his Rock County Mountaineers. Guest callers including Charley Thomas.

SEPTEMBER 17 and on alternate Saturdays thereafter—Dutch Helwig Marine Post, 5836 Henry Avenue, Roxborough, Philadelphia, Pa., Charley Thomas.

SEPTEMBER 17 and every Saturday thereafter. Washington Irving High School, Irving Place, East 16th St., New York City. Murray Sherman leader

SEPTEMBER 18—International Village (Eaton's Ranch) Folk Dance Federation of Minnesota.

SEPTEMBER 24 and every Saturday thereafter—Camden Y.M.C.A., Camden,

OCTOBER 2—Armory, Duluth, Minn. Folk Dance Federation of Minnesota.

(LETTERS—Continued)

As an example of the type of patter I could use, I submit the following which I made up myself, I think.

It's promenade around the hall
Across the ceiling and down the wall.
It's allemand left and away you go
It's right over left and don't be slow
Meet your honey, pass her by
Wink at the next one on the sly
Pinch the next one, make her cry
Sock the next one right in the eye.

If you get this far, you will find the following pleasant news. I should like to re-subscribe to AMERICAN SQUARES. Enclosed find one dollar.

Very sincerely yours,

FLOYD W. PARKER, Harrogate, Tenn.

Try These

SKIP TO MY LOU

(A singing call to the tune by the same name)

This is a mixer done in a big circle, the man's partner being on his right, as usual, with everybody facing center. The tempo should be fast enough so the dance does not drag. This arrangement is similar to other versions but the calls are altered to make the action clearer and smoother.

CALLS

- A. (1) **Boys** to the center
 . . . Skip to my Lou
 (2) Boys turn back and
 . . . Skip to my Lou
 (3) Pick up hands and
 . . . Skip to my Lou
 (4) **SKIP TO MY LOU MY DARLING**

- B. (1) **Girls** to the center
 . . . Skip to my Lou
 (2) Girls turn back and
 . . . Skip to my Lou
 (3) Pick up hands and
 . . . Skip to my Lou
 (4) **SKIP TO MY LOU MY DARLING**

- C. (1) Honor your partner
 . . . Skip to my Lou
 (2) Swing your partner
 . . . Skip to my Lou
 (3) Back in place and
 . . . Skip to my Lou
 (4) **SKIP TO MY LOU MY DARLING**

- D. (1) Honor your **corner**
 . . . Skip to my Lou
 (2) Swing your corner
 . . . Skip to my Lou
 (3) Back in place and
 . . . Skip to my Lou
 (4) **SKIP TO MY LOU MY DARLING**

- E. (1) Promenade all and
 . . . Skip to my Lou
 (2) Promenade all and
 . . . Skip to my Lou
 (3) Promenade all and
 . . . Skip to my Lou
 (4) **SKIP TO MY LOU MY DARLING**

- F. (1) Lost my lover
 . . . Turn back boys
 (2) Lost my lover
 . . . What shall I do
 (3) Lost my lover
 . . . What shall I do
 (4) **SKIP TO MY LOU MY DARLING**

- G. (1) Found another one
 . . . Promenade all

ACTION

Boys take four steps to the center, clapping hands on the fourth step
 Boys turn to the right and go back to place in four steps
 Pick up hands back in the big circle
 ALL lift hands (still joined) above heads and sing, with gusto, this last line

Girls take four steps to the center, clapping hands on the fourth step
 Girls turn to the right and go back to place in four steps
 Pick up hands back in the big circle
 ALL lift hands (still joined) above heads and sing, with gusto, this last line.

Partners face each other and boys do a slight bow while the girls curtsy
 Partners swing one time around with a regular waist swing
 Boys drop their partners back on their right and all pick up hands

ALL sing as in A. (4).

Repeat movements of C. with action between **corners**, and let the boy remember, after one swing, to retain his left hand hold (with girl's right hand) so as to drop the corner girl back on the corner and not on his right as a new partner.

Partners immediately do a shoulder promenade in racetrack direction (counterclockwise)
 Continue promenading
 Continue promenading
 All sing out as usual but do not raise hands.

Boys immediately turn to left and reverse direction so the boys and girls are circling single file in opposite directions.
 Continue as in F. (1)
 Continue as in F. (1)
 All sing out as usual but do not raise hands.

Boys immediately take the nearest girl and promenade (do not swing). Those

- (2) Found another one
... Just as true
- (3) Found another one
... Just as true
- (4) SKIP TO MY LOU MY
DARLING

who do not match up quickly get in the center for a partner; then into the promenading circle at once.
Continue promenading as in G. (1).
Continue promenading as in G. (1).
Same as F. (4)—all singing

- H. (1) Make a big circle
... Skip to my Lou
- (2) Make a big circle
... Skip to my Lou
- (3) Make a big circle
... Skip to my Lou
- (4) SKIP TO MY LOU MY
DARLING

This gives any stragglers time to get partners and organized and back into the big circle, ready to go again.
Continue as in H. (1).
Continue as in H. (1).

As in A. (4).

Four or five rounds are about right. Then, if desirable to get original partners back, all boys can be told to go back to their first partners while the girls hold their places.

FRED COLLETTE

BUTTONS AND BOWS

Singing Call: Record, Imperial 1098

Repeat Three (3) Times

All join hands and circle to the left,
The wrong way you have chose.
The other way back, your going wrong
With them frills and flowers and buttons and bows
All swing your girls in calico.

Gents to the center with a right star
All the way round you go,
Swing them when you meet 'em
Them girls in frills and flowers and buttons and bows
All swing your gal until she glows.

Alamand left on your corner
Balance to your own,
Alamand left on your corner again
Come back and swing your own.

A right hand grand with your right hand
Half way round you go,
Promenade when you meet her,
Them frills and thrills in peekaboo clothes,
Promenade your girl in buttons and bows.

Vari. Second part girls move. —First and third parts, men move.

STEPHEN DOUGHTY, Glassboro, N. J.

HEAD FOUR FORWARD AND SIDES DIVIDE

1. Head four forward (1st and 3rd couples) and sides divide
(2nd and 4th couples) Man goes left and lady goes right.
2. Break at the center and swing at the sides.
3. Head four forward and sides divide.
4. Break at the center and swing at the side.
5. Head four forward and sides divide.
6. Break at center and swing at the sides.
7. Head four forward and side divide.
8. Break at the center and swing at the sides.
9. Allemande left and grand right and left.

Repeat 1-8 with side couples forward and leads divide four times.

Explanation: On this dance the ladies progress one place to the right of the set each movement and the men to the left.

JAMES FONTANA, Watsonville, Calif.

COMING ROUND THE MOUNTAIN

Singing Call: Music: Any song book. Record: Folkraft 1057, Imperial 1012

Introduction

Everybody swing their mountain girl around.
Swing her over the top and then come down
Allemande left your corners all
Grand right and left around the hall
She'll be comin' round the mountain when she comes.
Pass your honey the first time around
Second time you meet her, promenade around
She'll be comin' round the mountain
She'll be comin' round the mountain
She'll be comin' round the mountain when she comes.

Figure.

First couple out to the right and circle four
Once around and open the gates and catch two more.
Break and swing six around, now the other couple swing
Allemande left six, away you go around
Pass your honey the first time around
Second time you meet her, promenade six around
Up the river, down the lake,
All join hands and circle eight
She'll be coming round the mountain when she comes.
The other way back on the railroad track
And everybody swing with the pack
She'll be coming round the mountain when she comes.

Go into an allemande left, grand right and left, the same as the introduction, then the other couples take turns. This is a catchy figure to call but you will find it is perfect after you've mastered it.

BOB WRAY

THREE HAND STAR

Called. Any fiddle tune, Bake Those Hoecakes Brown

Couple one it's back to back
And both go round the outside track
Round the set and don't you roam
Pass right by and head for home
Pass her by when you meet
Step to the side and circle neat
(Lady to No. 4 and gent to No. 2 and form two three-hand rings)
Now listen folkes from where you are
Form two three-hand right hand stars
Now back with the left and there you are
Now back to the center and don't be slow
And star by the right with the odd couple-o
Then a left hand back and don't get lost
Now star by the right with the right hand cross
Now allemande from where you stand
Right to your partner and a right and left grand.

GUS EMPIE

The Fourth Annual National Square Dance Contest will be held at Amarillo, Texas, November 11 and 12. There will be four divisions: Adult professional, adult amateur, young people, and children. Cash prizes for the first three divisions; cup and medals for children. Jamboree each night for participants and guests. For information write: H. Grady Wilson, Box 2446, Amarillo, Texas.

Horseshoe Squares of Horseshoe Bend, Idaho, held an AMERICAN SQUARES night. Their profits are going for membership cards. You can do the same, write us for information.

Square dancing in northwest Oklahoma kept going during the summer. On June 17, 1949, the Continental Employees Association with 192 couples in the membership held a jamboree at Ponca City.

Meditations of a Square Dance Caller

Theme

Rope your steer and brand your calf
And swing your honey for an hour and a half

Variations

Hug the mother and kiss the daughter
And swing your honey for an hour and a quarter

Open your mouth and step right in it
And swing your honey for half a minute

Clear your throats and sing like linnets
And swing your honey for twenty minutes

Pluck the fruit and pick the flowers
And swing your honey for a couple of hours.

You take yours and we'll take ours
And swing 'em round for a couple of hours.

I'll take sweet and you take sour
And swing 'em round for half an hour.

Call her SWEETHEART, call her DEAR
And swing your honey for half a year.

Ford the rivers and swim the creeks
And swing her around for a couple weeks.

Theme For November

Dosi lady, dosi gent
Dosi lady and on you went

Suggestions for Themes and your own meditations welcomed.

Thirty-three square dance teams from the Houston area took part in a square dance contest at the Metropolitan theater of Houston during June. The contest was sponsored by the **Houston Press** and **Interstate Theaters**. After eleven nights of eliminations and three nights of semi-finals six squares competed in the finals on the 15th night. Judges were Fred Maret, Ed Smith, Sidney Claraburt, Eldon Pounds, R. B. Henling, and Jacqueline Glecker. Three judges acted each night until the finals when all were present.

First place (\$1,000) was won by a team from the Town Square Club of Pasadena, composed of Jack and Louise Land, Ish and Hazel Land, Lee and Hope Buenger, Bill and Doll Forrest, Bill Forrest called while dancing.

Second place (season passes to the nine Interstate Theaters of Houston) was won by the team from the Longhorn Club, also of Pasadena—Ken and Johnnie McDonald, Ken and Terry Hines, George and Jeannette Boyd, Sial and Effie Belle Hancock, Dick Elton, caller.

Third prize consisted of \$60 cowboy boots for the men and RCA Victor record changers and a \$25 permanent wave for the ladies. All teams competing in the finals were awarded prizes.

The Northwest Oklahoma Square Dance Association is now accepting clubs from southern Kansas. Two clubs from Arkansas City and others from Vinfield, Caldwell, Kiowa, and Anthony were admitted.

The officers of the organization are: President, J. B. Hurst, Associate Editor of **AMERICAN SQUARES**; vice-president, Everett Lewis of Ponca City; secretary, Mrs. Helena Clemof Kremlin, and treasurer, Raymond Treat of Arkansas City.

The Sheboygan Altrusa Club and Sheboygan Square Dance Club cooperated to present "A Century of Dancing." **AMERICAN SQUARES** applauds the presentation of the historical side of American dancing. We should do more of it.

Larrupin' Lou Harrington Is Dead at 68

Louis Harrington, 68, known to thousands of square dance fans in the Rockford area as "Larrupin' Lou," died Tuesday, Aug. 16th, in his home at 1131 Harlem boulevard, Rockford, Illinois.

Mr. Harrington gained renown shortly after coming to Rockford in 1941 when he revived square dancing here. The fad spread rapidly with scores of square dance clubs being organized here and throughout northern Illinois and southern Wisconsin.

Mr. Harrington was the caller for all of the early square dance parties and in later years trained scores of others in its intricacies. His popularity as a square dance caller became so great that he was forced to reject many invitations because they began to interfere with his business as a real estate dealer.

Dressed in a floppy cowboy hat, high heeled boots and a colorful costume, Mr. Harrington knew virtually all of the old-time square dance tunes and calls

We want to hold several American Squares camps and summer schools next summer spotted over the United States. Can you help us to find places? We want sites where we can all be together all of the time, play and room, eat, together, such as camps, college campuses or hotels. Rooms for dancing and lectures should be available. Hiring help should not be on our shoulders.

Local organizations may sponsor a camp. All profits from the final jam-boree with callers from all over the United States participating and a percentage of the tuition fee for local students would be the sponsors' remuneration.

If you have suggestions for sites or are interested in sponsoring a camp, drop us a line.

Michigan callers have organized the Michigan American Country Dance Leaders Association. Temporary officers until this fall are Scott Colburn, chairman, assisted by Howard Leibe, Larry Dunning and Adelyn Hollis. M. Van Ameyde is treasurer; Juana de Laban is recording secretary, and Justine Bessman is University of Michigan Student Representative. The first state-wide meeting will be held at the National Music Camp, Interlocken, Mich., from September 1 through September 5.

It has been said that some folks grow old gracefully, others attempt the new dances. Grandpa and his grand daughter were watching the modern dancers, the former with astonishment at the wiggling contortions and gyrations, bumping into other couples with no semblance of the graceful and orderly movements in the dances of Auld Lang Syne. "Pretty swell, eh, Gramps," cried the girl swaying with the music. "Bet you never saw dancing like this when you were a young fellow." "Yes, I did, once," replied the old man grimly, "Just before the place was raided."

GEORGE G. ALLANSON, Wheaton, Minn.

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